/187 cont./

301 buy in the store, so active since the founding of the missions.
302 The Chiriguano with his vigorous head of hair and his red Yapicuana
[197] /188/ walks very proudly and shows off both things at feasts in the presence of his companions (1).

[197] [114] [121]

1. An interested party once said that the mission in Yumbía had no purpose because the Indians were civilized. I am sure that this is not true, because the explorer who wants to learn the old customs of the Indians can study them better there than anyone else today. There they wear long hair, the tembeta /lip plug/, and balaca, or band, from childhood.

291 To cover the head they do not all wear a hat. The latter
294 is woven by them themselves with palm leaves, Carandai;
285 they bring them from the places where they are abundant, Carandaiti, pull out the whitest shoots /cogollos/, take them to their houses, then string them one by one on a long cord, which they make of the same palm, tying them to each other. They hang them there and the action of the air whitens them much more. Then they divide each leaf of three or four shoots into leaflets no larger than 2 1/2 centimeters and begin to weave at the crown, where they form a cross with these leaflets, which they then keep weaving, and, as one ends, they add another, and when the work reaches the edge or brim, they stick the ends in so that the hat will not come undone, pull strongly, cut off the ends, and a round hat has been finished.

Others form long strands one centimeter wide and sew them to one another with cotton thread, and these hats are imperfect
292 cones lined with black or red cloth. They are used by older
554 Indians, those of importance, caciques and sorcerers (?).

291 2. The Quichua /Quechua/ always with his cap,
302 the Chiriguano is abandoning the custom of
304 long hair, the lip is pierced for the tembeta in
178 few places now, and the straw hat is being

/189 cont./

291 Clothing in the fashion of Adam is still seen everywhere. In the towns the men, and almost everywhere the women, are at least dressed from the waist to below the knee, because for work or for coolness the Cutama or tipoy, which can cover them up to the shoulders, is allowed to fall to the waist, the rest being left visible.

Gala Dress

•292

For the ancient Chiriguano, the Ambícuai, doublet, was fine and festive clothing. This single name includes the Guasupi cangao, hat, the Ambícuai, sagum or frock coat, and [554] the Guasupi timbiao, breeches. Because the doublet is an object of luxury, they do not all wear it, its use being limited to the grandees or caciques, to rich men, and to sorcerers. 292 It is made entirely of tanned skins, which are those of the wild 28 boar, peccary, or pygmy deer. They are tanned with the [824] bark of the Curupau, the astringent acacia or sevil, which contains a great deal of tannin.

126 Skillful men are needed to make a complete doublet like 291 the one made in the Santa Rosa Mission by the Indian 797 Cachupari, which, when taken to the Turin exposition, was acquired by the Florence Museum, along with the skull that I acquired in Curuyuqui and other objects, such as the Yandugua, a kind of parasol of ostrich feathers, etc., objects which the missionaries of Potosí sent along with the missionaries of Tarija (2).

2. The missionary who was charged with taking all the things to the exposition and leading the Chiriguano of both sexes, as the program directed, was the late Franciscan Father Doroteo Giannecchini.

/190/

291
294 The crown of the hat is made of four oval parts, as is the brim which surrounds it, sewed with fine cords of the same material, and the edge of the brim is turned upward. The hat has a band of the same material sewed to both sides at the temples to hold it to the throat; a knot or a ring on the band can be used to tighten it.

292
281 The Ambícuai, which lends its name to the whole outfit, is a perfect cassock, but its form is entirely Chiriguano, for it does not hinder the movement of the arms. Its cut is not straight, and both parts are made fast at the chest with two leather straps, which are run through the holes on the opposite side. The cassock in back ends in two points, where there is a kind of ornamentation of the same leather, which consists of short, fine strips, like a tassel. The sleeves are wide, as is the whole garment, and are attached to the shoulder, being open at the armpit so as not to impede the movement of the arms, either in hunting or in war, where the grandees also wear it. In fact, in the photograph taken in Santa Rosa to be [126] sent to the exposition, a hunter and a warrior dressed in this
527 doublet appear outside the circle. In the middle there is a
554 Chiriguano woman with her crown and adornments as queen
562 of the fiesta, who offers chicha to all who are enjoying themselves (1).

1. The queen is the one who serves the dancers as mistress and patroness of the fiesta. This [128] photograph or figure will not be reproduced in the chapter dealing with fiestas because I could not obtain it.

292
[281] The Timbiao, breeches, is also of leather and is made of four pieces, wider from the waist to the sacrum and narrower from the thigh to the bottom. It is quite wide and comes to the ankle. It is rougher than the rest, but more valued, and they will give anything to have even a single pair. This garment is tied at the waist with a belt or with two strings which are sewed across the entire width of the garment itself.

/190 cont./

•292 The Chiriguano, when he is dressed in these skins, considers himself a grandee, and he is one before his companions and the caciques themselves. But from the beginning, even before it is even worn, such clothing gives off a very disagreeable odor, like that of the soles of shoes. Let the reader imagine what it must be like when it has been used for some time. It can easily be understood that the Chiriguano, when [296] wearing the doublet, has nothing else on his body, and that all of the sweat, etc. sticks to it, and it should be noted that the outfit is never washed, which adds to the smell.

[622] [197] /191/ The cacique Nambi of Ivu made his visits to the P.P.C.C. of Santa Rosa Mission to ask for a mission in his town, dressing himself in his old and filthy doublet before making the visit. He embraced the missionaries and talked quite close to them, the result being almost unbearable (1).

1. The outfit is completed by a pair of boots called Timainu, which literally means: companion of the shin bone. These are necessary [224] for hunters so that they will not hurt their legs when they are pursuing wild animals.

The illustration that I put at the beginning of this chapter /see p. 255/ will make the description of the Ambícuai more easily understood. There appear in it a young man and an old man standing, a woman sitting on a chair, and a young girl sitting on the ground. The old man dressed in a doublet is the cacique Güiraesa of Santa Rosa; the woman who is seated on the chair is his wife, the man on his right is his son Yandareca, and the girl is his Christian daughter, named Prisca.

[291] The Chiriguano who does not have a doublet is satisfied with his long poncho or with a blanket wrapped around his body down to his knees, but today it is rare that he cannot dress himself moderately well with some six varas of linen, [432] [439] which at the most will cost him two bolivianos. Today everything can be bought in the small retail stores (2).

2. The doublet is used today in some areas to

/191 cont./

292 make people laugh at the carnival. The same thing can be said of other antiquities. [562] I have placed in this chapter the method for making it, as well as the one for the hat, because it is work from which only the man benefits and both are counted among his garments.

Conveniences

463 In the course of the previous pages it has been seen that the Chiriguano is hunter, warrior, and also sorcerer. The first and second categories contain many, and the third one fewer, and this is easily understood, because a knowledge of medicinal herbs is needed and, more than this, the art of knowing how to deceive with prattling, which is not for all.

463 The three classes wear a belt with a bag which hangs from
291 it. The belt is called "Bosa," doubtless because it has a bolsa
415 /bag/. In this those of the first and second category put tobacco, maize husks, and flint, tinder, and steel for making fire, and sorcerers add to these things the implements of their profession, which /192/ are the Mbaecagüe, a piece of bone, the Itarapúa, a round stone, both of which are necessary for the cures... miraculous ones (1).

[177] 1. The Bosa does not seem to be of Chiriguano origin. Anduari doubts that it was introduced by the Argentinians or by the Tarijeños /people of Tarija/, but it seems to me that it was the former who introduced it, because it is similar to the one used by the gaucho.

/192 cont./

Adornments

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/The first paragraph of this section, pp. 192-193, is omitted in the translation. The following illustration appears opposite p. 193, and the remainder of p. 193 follows./

181 The Chiriguano, although they occupy a very lowly place in this corner of the world, although they have little in the way of grandeur and show to display and take pride in, follow the common tendency of humanity, almost as the beast follows its instincts. Without any fear of error, if the Chiriguano were to possess great riches, he would probably invest them in his vices and in the adornment of his body.

302 When the Chiriguano wants to make a formal visit, he [292] [574] washes his body, dresses in his best clothing, and paints his face with achiote powder. The preparation of achiote seeds has been described in the preceding pages in the discussion of the flora /see p. 32/. Here I add that in order for the Urucú to be fixed on the Indian's skin it is necessary that he first soften his face, or the part that he wants to paint or embellish, with palma Christi oil.

751 302 It has already been seen that the region is hot and that atmospheric changes are very sudden; a period of extreme heat can be followed by severe cold, and in these changes the Chiriguano's skin becomes chapped. To avoid this nuisance, men and women paint their faces and their feet with the cosmetic. [527] [758] They also use it during public drinking sessions, at banquets, and during the preparation of chicha in order to ward off the high heat, as well as during convalescence and after having recovered from smallpox (1).

1. Achiote powder with palma Christi oil is cool in hot weather and warm in cold weather. The neophytes in the missions no longer use it, or, if they do, it is sparingly and as a remedy. [178]

[text continues on p. 267]

/194 cont./

302 The flower of the Guambero, purslane, has the same properties as the carasapa, but it is little used, and they content themselves with just sticking the leaves on their faces, and this only at carnival time, the result being a gay set of dancers. Finally, the Indians have a fourth cosmetic, which they call Mboiurucu, or achiote of the viper. It is red, and they assert that it is food for the viper, hence its name. They use it by rubbing it on their cheeks, which makes them a bright red.

292 [527] [178] As noted above, the ancient Chiriguano man, Ava, and the Chiriguano woman of long ago, Cuña, at solemn fiestas and on days /195/ of general rejoicing, after having adorned their faces and washed their persons, wore the tiru and the mandu, respectively (1).

1. If the Indian dressed in a tiru does not have breeches, guasupi timbiao, he wraps his body from the waist down with a shorter poncho which comes to the calf. It is also of cotton, and the women weave it. It is called Tirupeé, or sheath that warms, "alias" wrap /abrigo/.

[286] [462]

The Tiru is a kind of long poncho, from which it differs because of the two openings that it has near the wrists; the hands are put into said openings and remain free for movement, and, the tiru fastened to the wrists, nothing impedes the motion of the one wearing it. It is spun and woven by the women, and the raw material is cotton. The tiru differs in color, some are black, others dark red, and others blue. The first color is obtained with black mud, Tuñúú, mixed with the resin of the algarroba, Piari; the second, with sotillo bark, Urundeibusu; and the third, with wild indigo, Caogũi (2).

[286] 292 386 [824]

2. Today this is all purchased commercially, and the indigo plant, which is abundant in certain places, is ignored. They buy the indigo and the other colors, just as they buy for their poncho and their tipoi.

[437] [178]

/195 cont./

292 The black tiru is first dyed with sotillo bark, and then they
386 immerse it in a vessel which has well-steeped black mud and
824 algarroba resin. After some time they wash it and dry it out, leaving the permanent color. The dark red is made with only boiled sotillo bark. Finally, to dye with indigo they crush this leaf and expose it to the sun's rays, then they crush it again in the same way, after which they put it in a large earthenware vessel with water, in which the tiru is immersed and comes out a light blue, but, if they want it to be like the blue of drill, it is necessary to boil the indigo.

In order to dye everything red they also use a species of onion that they call Tunpaipi, which literally translated, means feet of God and is abundant in the fields, and another
292 one called Chapi, which is found in the hills. Everything said about the tiru is applicable to the mandu of the women, with the sole difference that this is open at both ends and is attached to the shoulders with two enormous silver needles that they call Yu guasu, big needles, which are also disappearing.

301 When a woman is occupied with domestic and other work,
302 she ties her hair up tightly with a band, Apicuá, /196/ of cotton
[527] or wool, so that it will not inconvenience her at her tasks, but
[515] when there is a fiesta, she washes her person, washes her head, combs her heavy and shining hair, and lets it loose, flowing over her body as far down as it will go (1).

[178]

1. The young women today put up their hair like the white women, making braids through which they draw a band that they call Afiopea, braided cord. The hair fastened in the old way was like a baton, since not a hair was to be seen, even horizontally, all of it being covered by the band, afiopea.

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Chiriguano carnival. "The Fight of the Bull with the Jaguar."

4: Nimf--361 M-3 (1899-1911) 1913 SF10 Chiriguano SF10

/267 cont./

[54] [177] [648] Don Antonio Menduiña, who had requested aid; he fought on bravely alone, helped by his soldiers from Azero.

Thus, even though it is not of Chiriguano origin, the carnival [178] is greatly celebrated here, so much so that it bears the name of Arete, fiesta, through antonomasia, and all the old fiestas are [461] [292] gradually disappearing, yielding to this one. For the days that this residue of paganism lasts, the Chiriguano works almost all year in spite of the laziness that accompanies him; for it is he gladly helps the whites, receiving in exchange money to buy clothing for himself and his wife and children; and on those days all are on great parade, showing off luxurious garments of every form and color, garments which, to be sure, they do not dare put on /268/ during the other days of the year, neither for the Ayarise nor for the Mbapa páure.

In such circumstances there is hardly any difference between [532] blacks and whites; the men well dressed, and even the infidel women with garb adorned with gauze, fancy hats, and multicolored ribbon; the children cover their faces with masks which they have made beforehand by carving toborochi wood; young men prefer to show off on horseback, riding at a gallop, and others, such as the old people, amuse themselves by looking at the dancers and Agüeros /maskers/, for whom everything is allowed because it is carnival.

[54] [535] [527] By way of preparation for the big fiesta, or because one drinks and has fun, they make merry on the compadre and comadre days, and on Quinquagesima Saturday, all day, the maskers and dancers practice the dances that they call Aticu. [532] On the next day from eight to nine they begin the carnival, dancing to the music of drums and flutes of hollow cane, and the one who is called lord of the fiesta is someone in disguise with a mask that depicts an old man with a white beard, usually mounted on a burro; the one who is thus disguised directs the fiesta, makes his speeches in each corner of the plaza, recommending harmony and happiness (1).

1. The principal man so disguised has subalterns.

/270 cont./
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times in different locations (1).

[292]
562
[177]

1. At the carnival, during the three days, there are women who dress like men and men who dress like women, but both cover their faces well so as not to be recognized; this was also taught them by the white man.

[152] On the second circuit all the Agüeros, the masked ones, a mestizo term, ask from house to house for provisions, and they accept everything, even bean pods and watermelon rinds, and on the third circuit, which is the farewell, there begins the wailing of big and small masked persons, laden with provisions and scraps; these weepers really make the old people and others cry, because some of them are thinking of their departed ones who are not present at this festivity which is ending, and others perhaps because they think they will not get to see another carnival. I questioned an old man who was really crying, and he gave me the preceding answer. When the last circuit ends with the drums muffled as a sign of sorrow, all of them, riders, dancers, and agüeros, go out of the town and go to a place where they throw away the masks and immediately go to the river, or a spring, to wash their hands and faces a little (2).

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2. All of the foregoing games in Ivo were taught them by the same white man whom I have mentioned, and in the beginning he taught them by demonstration, causing astonishment, particularly in the women and the old persons; many of the said games are immoral, especially the circles and the masked group.

Easter

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Forty days later the Chiriguano has another fiesta, that of the Pascua de Resurrección /Easter/, which was introduced by the whites; the old Indians call it nice because it is quiet, as they call the carnival very noisy.

/276 cont./

411 [492] Warriors on horseback, in addition to having bows and arrows, use the lance: it is a piece of a knife or of iron tied to the tip of a stick; note that each warrior, according to what they say, cannot carry more than a dozen arrows, because they are heavy. 534 722 In order to inspire terror and fright in the attack they make on the enemy town, they use the Igüiramimbi, a wooden musical instrument, the Senone, and the Huacananti, or cow's horn (2).

> 2. The first is round, and it is very hard to pierce it, and the second is long. Both are of good wood, and they engrave figures and signs on them. They hang them from the neck by means of a cord. The wood is like ebony.

722 While some of them are preparing the bows and arrows, the braver men do not remain idle, nor do the women: the latter prepare the necessary provisions and even the chicha to celebrate the triumph, if they win it, and the former encourage the more cowardly ones, showing their ability at surrounding in the streets and the plaza, animating them all, making them understand that triumph depends on them and that it is necessary to triumph at all costs if they do not wish to be subjected to the harsh condition of the conquered, thus losing everything, wife, children, honor, and property.

722 904 /276/ When all the weapons are ready, those of the cavalry saddle their horses, putting the arrows on the right side, so that they can easily get them in case of urgency, because it is characteristic of the cavalry to yell insults at the enemy and to sow confusion on the battlefield with shouts and the noise of the igüiramimbi, huacananti, and porongo. Then, all of them, foot soldiers, horsemen, and guerreiros, don their garb, some the jacket /coleto/, others armor of garaheté, and they put on the back of the left hand a strap of pygmy-deer hide, so that they will not hurt themselves when they shoot the bow, and, finally, they all color their faces and arms with ground charcoal dampened in water. Let the reader consider if this army of demons would not frighten even the dead!

[292] [714] [411] [302]

4c Hino--376 M-2 (1893-1911) 1912 SP10 Chirigano SP10

726 [325] But before the combat begins one or two of the bravest men go out of the camp at the cacique's order to reconnoiter the field or enemy town. The scouts enter the enemy town with every precaution, imitating, on the one hand, the noise of the fox, on the other the call of the Yancuruntu, owl, and, finally, that of the Saruamucu. If no one discovers the presence of these scouts, the combat when it comes is terrible, but, if they are discovered, the alarm signal is given, and the fight begins at once, into which the ones invaded throw themselves with their naked bodies, and they may easily come out victorious, throwing back the enemy in their formidable charge (1).

1. From this the whites deduce and believe that the Indians are preparing for war against them when they hear the Yancuruntu, owl, in their houses in the country.

The scouts, if they are not discovered, leave the town with much caution, return without delay to the camp, and report to the cacique the state of the enemy, and all listen with great interest to this account. The cacique thanks the scouts for their valor, intrepidity, and daring and once more charges all to be careful and brave in the coming attack. Then he orders silence, and they all rest without sleeping, each group talking in very low voices so that nobody will sense their presence.

726 914 292 Before the hour of combat comes, the cacique and the quereinbo order the preparations: the riders saddle their horses and come up to the infantry soldiers, who tighten their bows and put on their wrist the deerhide guard, fasten their aprons or girdles at the waist to cover the most delicate part of the body, some of them put on the armor, Apo, made of tree bark, others the Tiro, lifted to the waist, and all of them put on ostrich feathers, chicken feathers, or maize husks around their faces so that they can recognize one another in the heat of battle, not wound one another, and assist one another in case one or more of them is surrounded by the enemy.

/294 cont./

965 589 If it is a woman who is widowed, it is the law of the race that she must observe mourning for a period of one year, without it being permitted to shorten this period for any pretext whatsoever. After having wept for her departed husband for a whole [302] day and after the burial is over, as has been said, she cuts off her hair and deposits it on the grave, where it remains for a long time, which I have not established exactly. This is the best 589 965 579 302 offering that a widow can make to her late husband, and whether or not she loved him, it is a law which she must observe: otherwise she would incur the scorn of the people of the town, who would wonder at her conduct, she would lose her reputation, and the relatives of the deceased would resent it very much: they would take the children whom she loves so much away from her, and it would be hard for her to remarry.

965 589 [292] As a sign of mourning, a loving widow, as well as one who is not, finds the dirtiest and most ragged piece of cloth that she has in the house and puts it on her head: she wears this during the entire period of her widowhood. One who arrives in a Chiriguano town for the first time will wonder about this piece of apparel and ask about its significance, because there is always some woman who is wearing mourning for her husband, her son, or her brother, if it is not for her father or mother. Finally, the widow is condemned to cry day and night for one long year, and one who does not cry as she should incurs the wrath of the relatives of the dead man. When I was a missionary in Santa Rosa, the cacique Yarituí died of nothing less than malignant smallpox. The widow cried for him so much and so loudly at the beginning that very soon she became hoarse. Nonetheless, the relatives complained of her actions, accusing her of little love (2).

2. The weeping during mourning is done by the woman four times a day, at sunrise, noon, sunset, and at some time around midnight. At this last hour it is very sad.

/295/ If while asleep they sometimes dream of the dead one, very soon the widow, or whoever the dreamer is, gets up and makes a commotion, which lasts for several minutes. Also, when one

/295 cont./

765 589 When the year of mourning ends, the widow continues her silence until one of the relatives of the deceased visits her with all respect as a person worthy of veneration, because she has wept much and with grief for the dead; he tells her that this is now enough, that she can go out and again appear at the public drinkings, since this visit takes place two or three days before some general drinking affair. The widow makes them ask her many times and once more reflects on the virtues /296/ and greatness of the husband she has lost through death; she curses the bad sorcerers and poisons, finally consenting to stop mourning, leave the house, and take part in the coming fiesta (1).

1. During the year of mourning the widows are continually cloistered in their homes, coming out only when they have to; they go to the spring for water and to the field for food.

[302] [301] [292] During the year the hair has grown out at least some 30 centimeters; she then removes the rag from her head, combs her hair carefully, puts the well-known cosmetic on her face and feet, adorns her neck and arms with necklaces and bracelets, dresses in her best tipoy, and goes out with some woman friend. In this first appearance she does not take part in the dancing or singing, so that all may know that she still feels the absence of her husband, and all respect her silence. Only afterwards does her public life begin anew, like the rest, that is, she sings and dances as before.

589 589 A few weeks later, if someone should ask her to be his wife, she will probably consent, if she is still young and has small children, because the reader can imagine the suffering of a widow, 797 736 who must seek food for herself and her little ones. Oh, how often have silent tears run down my face on seeing the tears of widows and fatherless children who, for lack of food, not knowing whom to ask for aid, have come to the missionary or to one superior to them to ask for help! How could one deny it? Only a heart of bronze could have done so.

5:Nordenskiöld E-5,4(1908-1909, 1913) 1920
SF10 Chiriguano SF10
Chane SF8

Ee
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854
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Fig. 21. Chanéwoman in Tipoy that is also used as a bearing-band.

Rio Parapiti.

Ee
292

On festive oc-
casions they use a very long tipoy of cotton that has to be worn double.

Ee
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171 x

In Part I I have mentioned the tipoy, which is always a woman's garment, from the above mentioned tribes,

[i.e., Chané and Chiriguano women. - Analyst]

S:Nordenskiöld E-8,4 (1908-1909, 1913) 1920
SF10 Chiriguano SF10
Chané SF8

Both men and women among the Chiriguano and Chané have sandals which, however, they seldom wear. In Part I of this work I have given an account of the geographical distribution of sandals in S. America. Obviously sandals are a cultural element which the Chiriguano and Chané have got from the area of civilization in the west.

A pair of sandals with fastenings differing from the usual kind are depicted here. A sandal with very similar binding but of another shape is described and depicted by ERIC VON ROSEN[1]) in his recent, splendid work.

The Chiriguano and Chané wear girdles which as a rule are woven, though they are sometimes made of leather. As I pointed out in Part I, the woven girdle belongs to the western cultural elements and the leather belts to the southern. The leather girdles worn by the Chiriguano and Chané are provided with pockets and sometimes ornamented with coins, and are consequently imitations of the gorgeous cincture worn by the Argentine gauchos. NIXO[2]) is of the same opinion, and he points out that they are called »bosa» (from the Spanish word »bolsa»[3]) owing to their being provided with a pocket.

As already mentioned in Part I the woven »head-band» or frontlet also belongs to the dress of the Chiriguano and Chané-men. The frontlet is certainly a western culture-element.

Chiriguano and Chané shirts and ceremonial tipoys are of native make and are often dyed blue with indigo. The frontlets are blue or red. Chiriguano and Chané women wear a kind of hair-band with tassels which they most likely learned to make in the missions.

[1]) (4) Fig. 84, P. 127.

[2]) P. 191.

[3]) »Bolsa» is »bosa» in the Chriguano languages as these Indians do not pronounce l.

S:Nordenskiöld E-S (1908-1909, 1913) 1920
SF10 Chiriguano SF10
Chané SF8

XV.

Ornaments and Knick-knacks.

C Ce 301 177

Nowadays the Chiriguano and the Chané have but few personal adornaments. This is perhaps to a certain extent owing to their long intercourse with Whites. Feather-ornaments, pierced teeth, and such things are not seen. I have already described the »boivéra». The embellishments on these silver ornaments, especially the Swastika are, I think, not genuine Indian. In South America I know of the Swastika on pottery from the Mizque valley[1]), from Tiahuanaco[2]) and from Ica[3]) and Cajamarca[4]) in Peru. An ornament which most certainly originates from the civilized mountain region is the »topu» or breast-pin, which is peculiar to this region. An embellished one of silver is shown here (fig. 29 a). It was most likely made by a Mestiz smith. Necklaces worn by Chiriguano and Chané women are most often of glass beads, but one now and then sees ornaments of pieces of shells, turquoise and, other green and blue stones, black seeds and coral. The stones are said originally to have been found in the ground, especially in the Tarija valley.

C Ce [53] * [171]

C 292 301 [177]

A very rare ornament is the head-dress depicted here (fig. 28). It was formerly worn by Chiriguano women on festive occasions. Even if it is now made of a material which the Indians have had from the Whites, it is quite

[1]) Nordenskiöld (11) Fig. 37.
[2]) Posnansky Fig. 39.
[3]) Max Schmidt (7) Fig. 34.
[4]) M. C. A. 176.

5:Nordenskiöld E-5 (1908-1909, 1913) 1920
SF10 Chiriguano SF10

[P.93]

●292
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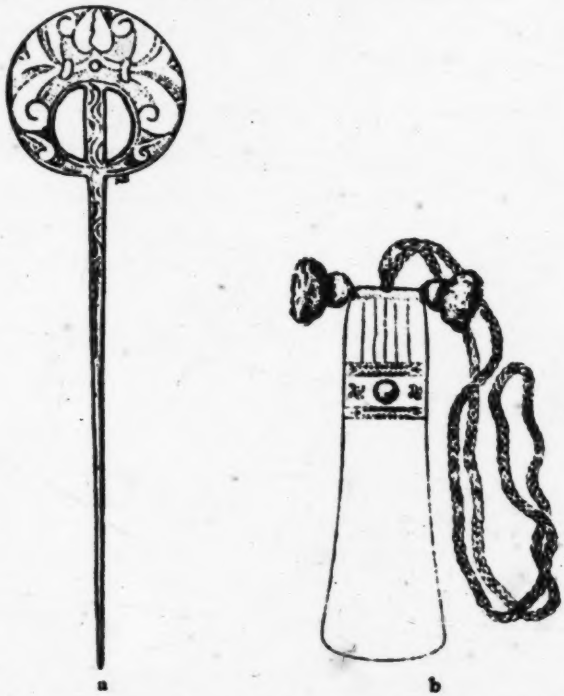
Fig. 28. Head-dress for women. Made of stuff, tufts of yarn and tin. Chirignano, Caipipendi, R. M. E. 32.

5:Nordenskiöld E-5 (1908-1909, 1913) 1920
SF10 Chiriguano SF10

possible that the original idea was Indian and in that case came from the civilized mountain region. The frontlet was there a mark of distinction[1]).



a b

Fig. 29. a. Silver pin used for fastening the »Tipoy». The shape Indian, embellishment Spanish. Chiriguano, Rio Parapiti. In Mr HERNMARCK'S private collection. 1/3.
b. Breast-plate of silver »Bolvéra». Chiriguano, Caipipendi. In my private collection. 1/3.

[1]) »Algunas cuñas usan en esta circunstancia ceñir la cabeza con una especie de corona de color rojo, por detras de la cual penden varios cordones que rematan en una borla. Este adorno, de que usan solo algunas y esclusivamente en el a r e t e, no deja de darles cierta gracia.» CORRADO P. 44.

/183 cont./

The Chané and the Chiriguano are not great hunters. Perhaps in former times there was more hunting. Their hunting weapons consist of bow and arrow. For hunting wild pigs they use clubs; for ostrich hunts the boleadora /bola/, "churima," was formerly used. Snares and bird nets are also found. In former times the hunters wore /184/ a costume of leather cut in imitation of a European cut, obviously copied from the Spaniards (1). This

1. Viedma already mentions this costume, p. 181.

was not permitted to hang in the house. Formerly, also among the Chané on the Rio Parapiti, no meat could be cooked in the house; rather, this had to be done a short distance away. Boys are, of course, eager hunters of small birds. Like the men, they sometimes use clay-projectile bows.

There are hunting dogs specially trained for hunting wild pigs. In a Chané village on the Rio Itiyuro I saw how all the dogs had a red cross painted on their heads, so that they would not be bitten by a mad dog running about in the vicinity. It was truly amusing to see how these heathen Chané protected their dogs against rabies with the sign of the cross.

Batirayu told me that Chané men, when they go hunting, are not permitted to sleep with their wives the night before.

Fishing is carried on differently in the various rivers.

In the Rio Itiyuro women and children almost exclusively do the fishing. There are only small fish there too. I saw three methods of fishing there. Angling, fishing with calabashes, and fishing by damming up pools. The fishhooks consist of bent needles obtained from the whites. Floats and sinkers are not used.

Fishing with calabashes is done in the following way. Several bunches of leaves, which give shade, are stuck in the bottom of the river, and in front of each of these is placed a calabash (Fig. 90) with sour, ground maize (residue from beer brewing). The fish gather in the calabashes, which are taken out from time to time by the women. The latter creep toward the calabash, quickly place a hand over the opening, lift /185/ it up, and then empty the contents into pits along the river bank.

/239 cont./ were used at their great festivals. In his opinion, the Chané used masks before the whites came to the country. /240/ In addition in those days they had around their legs rattles made out of fruits and on their heads feather ornaments of parrot feathers.

The Chiriguano and Chané always destroy the masks after the carnival. They are either burned or thrown into the river. The Chané call the masks "añañya."

It is strange what a great role the carnival now plays as a festival among the Indians. This undoubtedly comes from the fact that the whites distribute great quantities of spirits there and that the Indians who work for them are given a few days off at that time.

Guests often come from a great distance to the festivals. They appear there in their finest clothing and ornaments, freshly painted and nicely combed. Most of the old costumes and ornaments, however, have already disappeared. Nevertheless one still sees women in home-woven clothing with necklaces of chrysocolla and turquoise. I never saw used, however, the silver diadem and the silver pins which belong tothe festive attire. One often sees the men's blue costumes (Fig. 81) with silver chest ornaments preserved in the huts by the old people, but they are not used for the festivals. Among the Chané in the Itiyuro valley I saw the Indians dance at a cangui festival. Around a "yambuy" of cangui stood a few old men in twos, singing a monotonous song

A B

Fig. 118. Soup spatulas. Chiriguano.
A = Tihuipa. 1/8.
B = Caipipendi. 1/6.

/76 cont./

The Working of Skins and Leather Tanning

Ce 28 [824] [177]

The Chiriguano and Chané know the art of tanning leather, and they use for that the bark of the "Piptadenia" and other trees. No doubt they obtained the knowledge of this craft from the whites. They use not only tanned leather, but also strips of animal skin for the making of sundry objects (279), but the

279. Nord. 2, p. 165.

C 294 292 177

craft of working leather and skins is not an important one. It is said that formerly the Chiriguano, when they went hunting, wore leather clothing conforming to the European style (280).

280. Nord. 1, p. 184. Nord. 2, pp. 60, and 61. Viedma, op. cit., p. 181. Cited in Nordenskiöld.

C 281 294

Beyond that, leather is not used for making clothing, except to make sandals (281). The men's modern custom of wearing

C 291 177

281. Nord. 2, p. 69, Fig. 23.

a leather belt must be attributed to the influence of the whites.

C 281 [492]

Without counting its application to the making of bridles and saddles for horses and asses, either draft or saddle animals, on which we have no data, strips cut from leather or from animal skins are used in the form of straps, principally to transport or hanging up some object. In place of the common vegetable-fiber cords, leather straps are often put on the nets for carrying burdens, on hammocks, and also on the hoops mentioned above, in which they keep things. The band of the Chiriguano net for carrying burdens I. A. 564 consists of an untanned cowhide strap. See Figure 134 /see p. 209/. The Izozó vessel I. A. 617 has a leather strap attached to its handles. The strings of the bows for shooting arrows are strips of animal skin, and the Chiriguano net I. A. 573 is made of cowhide strips.

Ce [281]